SPECIAL EXCLUSIVE NUMBER

. . THE . .

KINETRADOGRAM.

A Weekly Record of Offers and Announcements
by the KINEMATOGRAPH TRADING Co., Ltd.

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AND AT
Metropole Buildings,
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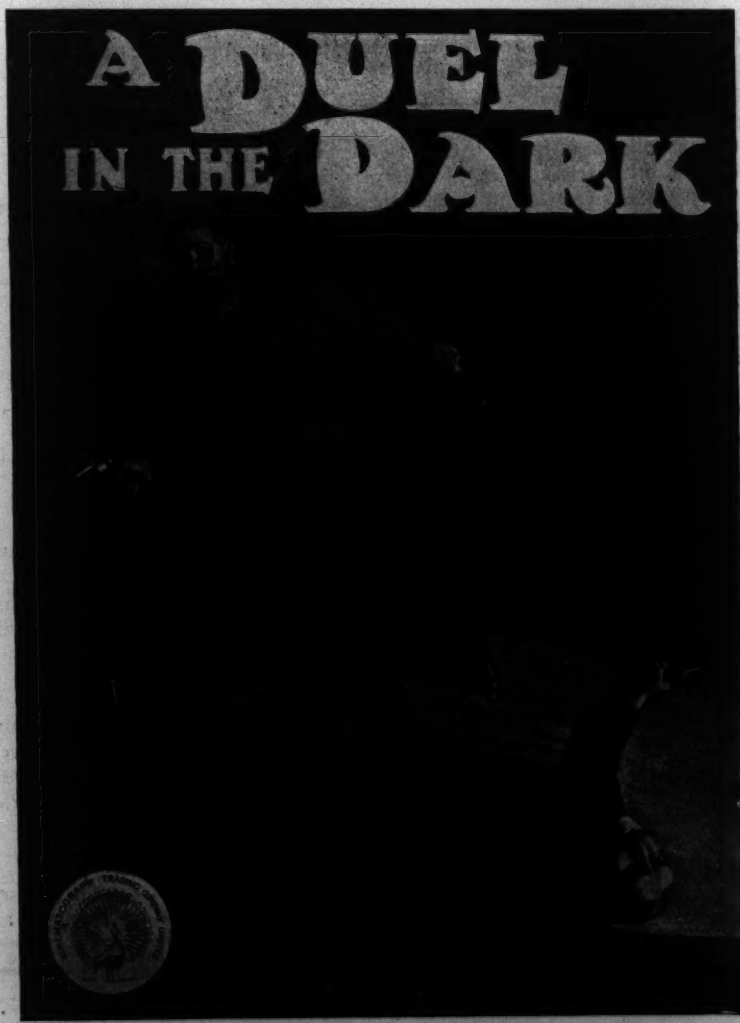


A STRIKING POSTER.

KINEGRAMS.

NEWS AND NOTES FROM EVERYWHERE.

A glance through the pages of the current KINETRADOGRAM will show our customers that we have been pretty busy in our Exclusive department, and the announcements of that section practically monopolise our sixteen pages this week.

It is fairly safe to assert that the Exclusive film is gaining in importance week by week, and of its ultimate permanent establishment as the most important item in the Picture Theatre programme there can be hardly two opinions.

By this I do not mean that the Feature film will be ousted from its present premier position to be replaced by the Exclusive (as at present understood). My own pet opinion that sooner or later the Feature film will be handled by different Renters for different districts, thus doing away with the present foolish system under which three or four exhibitors in the same town may be showing the same film at the same time.

There is, I believe, a very general tendency among showmen to look upon the Exclusive as a necessary evil. They appreciate its good points to the full, but they have had so much experience of exclusives which ought never to have seen the light of day, that the tendency is to tar them all with the same brush.

"It must be rotten, otherwise it wouldn't be exclusive!" is an average opinion. The general belief is that no manufacturer would sell a film exclusively unless he felt sure it would be a failure on the open market.

This might have been the case some time back, but conditions are different now, and the exclusive is growing in quality as well as importance.

We are interested to notice that another renting firm has adopted the KINETRADOGRAM idea of embodying their announcements in booklet form. It is certainly an improvement on the old form of renting lists which used to litter the showman's office.

A writer in the "Kinematograph Weekly" bewails the fact that he has not kept specimens of unconsciously humorous sub-titles which he has come across. A worthy addition to such a list would be one which we encountered last week. "Disguise yourself as a swindler!" runs the injunction of a police superintendent to a subordinate.

The issue of our great new exclusive "Will Evans Harnessing a Horse," suggests an attractive week's booking. Why not try George Grossmith and Phyllis Dare on Monday and Will Evans on Thursday?

THE LOOKER-ON.

A HARVEST OF TARES.

Below we give synopsis of our Great New Exclusive, made by the Nordisk Co.

Length, 2,850 feet. Released May 19th.

MR. PARKER is a rather well-to-do banker, and in his business capacity he negotiates a loan to Purillo, the owner of certain printing works and the proprietor of a daily news-sheet. Security is given in the printing machinery.

The banker's daughter, Gladys, is engaged to one of her father's clerks, Frank, but having attracted Purillo, the latter determines to do all in his power to win her. His initial attempts in the orthodox manner soon convince him that his suit is distinctly unfavourable, and, as many another has done before, he swears to ruin his rival. To accomplish this despicable end, he follows Frank into a place of public entertainment, and forcing a quarrel, receives a thrashing. Back he goes to his office and drafts a short paragraph to the effect that he has been insulted by a drunken bank clerk. This is given into the hands of a compositor and "set up" in type by machinery and printed. The next morning Purillo's paper comes into Mr. Parker's hands, and, of course, upon reading the paragraph, he asks Frank for an explanation. The young fellow vehemently denies that he was intoxicated, but upon admitting the quarrel, things certainly look rather black against him, an impression strengthened by his flinging a bouquet, which he has snatched up, at Purillo, when the latter proffers his hand.

SPECIMEN OF SIX-SHEET POSTER.

Not content with what he has done, Purillo now instructs his lady secretary, Inez, to whom he has paid marked attentions, to gain an entrance to Frank's house and to leave by a window, and unsuspecting the real motive, the girl does so. Meanwhile, Purillo has lured Gladys to the spot, so that when she sees Inez' undignified exit, only one idea can possess her, Frank must be unfaithful.

Back home she goes to her father, and sobbing out her story, there is but one end; her lover is dismissed from the bank, while his engagement ring is returned.

Just about this time Purillo finds himself faced with difficulties, for a certain gentleman who has advanced him money on the security of the machinery, finds another loan has been raised on the same lines as his own. Immediately he visits the printer and demands an explanation, waving the document which gives him the claim on the plant. Inez and Purillo spring upon him, and wrestling the papers from him, tear them up. With the look of a beaten man, the creditor retreats to the door, but there triumphantly shows that they have merely torn up a copy and tells them that the next day he will return with the police. Purillo leaps up in pursuit, and in his absence Inez reads a letter he has been writing to Mr. Parker asking for the hand of Gladys. Her love turns to hatred, and that very day she exposes the whole plot to Gladys. Then there is a joyful re-union with Frank, who is received back to his old position in the bank.

SPECIMEN OF SIX-SHEET POSTER.

Foiled, Purillo causes a run on Mr. Parker's bank. Unfortunately, little cash is in hand, and while Frank assumes control, Mr. Parker rushes off to raise a loan from a bank in a neighbouring town. At his own premises wild scenes are taking place as the frenzied depositors clamour for their money. The money in the bank soon disappears, and Mr. Parker has not returned, for a motor breakdown has delayed him. A desperate resolve animates Frank, he will flood the building. Upstairs he dashes and turns on the hydrant. Slowly the room fills with water, and then—crash—the floor gives way and the waters rush through on to the crowds beneath.

The "run" is stopped, and Mr. Parker returns in time to save himself from ruin.

In another part of the town a far different scene is being enacted. The creditor has returned with the police, but when the door is burst open, Purillo is dead, a victim of his own hand.

In addition to the two six-sheet posters, illustrated above, we are having a special quad-crown made for this film.

The terms for "A Harvest of Tares" are as follows:—

May 19th	... ...	**£14**	**0 0**
May 26th	... ...	**£13**	**0 0**
June 2nd	... ...	**£12**	**0 0**

NEW POSTERS FOR ZIGOMAR.

There is a serious shortage of Posters for Zigomar, The Eel's Skin, and readers will be interested to know that in order to meet the emergency, we have decided to have two posters made for this film.

The two popular sizes of quad-crown and six-sheet have been selected, and the designs are of a striking nature. Early application is necessary owing to the large demand, and exhibitors who have the film booked for advance dates are advised to apply at once.

A copy of the attractive booklet which we have issued for "A Gipsy Girl's Romance" is sent out with every copy of the KINETRADOGRAM this week. We can supply this booklet printed with particulars of your Theatre at the foot of the front page for 25s. per thousand, or a special quotation can be made for larger quantities.

The 500-feet film depicting some graceful evolutions by Annette Kellerman, the famous Australian, is going exceedingly well, and we are putting on several fresh copies. There is no doubt that the extremely attractive quad crown poster goes a great deal towards drawing the crowd.

Speaking of posters, our Exclusive Department has been producing some particularly good work in this direction, as witness the exceptionally fine printing available for "A Gipsy Girl's Romance" and a "Duel in the Dark."

We shall have something to say next week in reference to a striking new exclusive which we shall issue under the title of :—

"JOHN LINCOLN, MILLIONAIRE."

The story is an unusually attractive one, and as we are making a very special study of the printing in connection with this film, we shall be in a position to offer you a first-class attraction for the summer months, which will counteract any tendency on the part of your supporters to patronise outdoor amusements.

ANOTHER CAPTURE!

(If you don't mind my saying so!)

WILL EVANS IN A SCREAMING SKETCH.

AN UNIQUE OPPORTUNITY FOR YOU.

Once again the Kinematograph Trading Company has secured an important artist who appears for the first time on the screen.

The genial Will Evans, whose laughable sketch "Harnessing a Horse" has sent audiences into fits all over London and the Provinces, has acted the story for the camera, and the resultant picture will draw the town.

OUR HERO.

The original story has been extended and improved upon, owing to the wider scope afforded by the Kinema, and we first see the redoubtable Will attired in fearsome "horsy" kit in attendance at a sale of the equine beasts. His selection of a steed is, perhaps, open to some criticism, and a vet. would, perhaps, find fault with a good many of its points, but that the points exist no one will contradict.

Will then gets friendly with a coachman, who gives him some useful tips in harnessing and managing a horse in general, all of which he puts down in his note book.

Repairing to the stable where his purchase has been installed, Will proceeds to carry out insruct-

GETTING A TIP—NOT GIVING ONE.

tions, or at least makes a bold attempt to carry them out. The arab is not having any, though. His pride resents such servile employment as the drawing traps, but a contest between equine cunning and human ingenuity ultimately results in the proud beast's defeat, and although his harness is not so evenly distributed over him as to deceive the critical eye of an expert, he is nevertheless "harnessed."

"HARNESSING (P)"

Will's troubles are not over, however. Out in the country the local police seem a trifle officious, and resent his intrusion with his turn-out, particularly as the steed shows a weakness for the public footpath, in preference to the roadway, where pass other and lowlier beasts of burden.

Their remarks become offensive, and our hero loses his temper. Throwing discretion to the winds, he whips up the horse, and gallops madly away with the entire police force after him. After adventures with a party of suffragettes, he is overtaken—and retribution follows.

Then we come to the last sad scene of all—a scene which puts a wholesome check upon our unseemly mirth. The steed, with almost human intelligence, returns to his loose box, closes the door after him, and hangs his head in a state of absolute dejection when his owner puts up a notice—FOR SALE.

THE LAST SAD SCENE.

We venture to predict that there will not be a dry eye in your theatre as the picture closes.

The hiring terms of the above film (length 1,200 feet, released May 8th) is £7 per week. We have two splendid six-sheet posters (Will Evans' own posters).

This film will undobtedly be the biggest money maker this spring.

FEATURE FILMS.

These films are offered subject to the dates required being open on receipt of order. While every endeavour is made to ensure punctual delivery of Films we cannot hold ourselves responsible for delay or non-delivery from any cause. If a confirmation by wire is required, stamps for payment should be enclosed.

ALL QUOTATIONS ARE FOR THREE DAYS' BOOKINGS, UNLESS OTHERWISE SPECIFIED.

Wiring No.	Name of Film.	Length ft.	Maker.	Released	April 28	May 1	May 5	May 8	May 12	May 15	May 19	May 22	Posters.
911	In Touch with Death	2700	Gau.	April 20	—	100/-	80/-	80/-	70/-	70/-	60/-	60/-	—
913	Zuma, the Gipsy	2284	Cines	May 3	—	—	—	—	90/-	90/-	80/-	80/-	—
912	The Two Engine Drivers	2192	Cines	April 19	—	80/-	—	60/-	50/-	50/-	40/-	40/-	—
914	A Sporting Chance	2000	Lion's Head	May 1	—	100/-	—	—	—	60/-	50/-	50/-	—
915	The Man in the White Cloak	2398	Nordisk	Apr. 28	—	—	—	100/-	80/-	80/-	70/-	70/-	—
909	The Mystery of the Yellow Room	3000	Eclair	Apr. 17	—	90/-	90/-	80/-	80/-	70/-	60/-	60/-	—
916	Red and White Roses	2221	Vita.	April 12	—	—	60/-	60/-	50/-	50/-	40/-	40/-	Q.C., 8 sheet
910	Kathleen Mavourneen	2000	Edison	April 19	—	80/-	60/-	60/-	50/	50/-	40/-	40/-	Q.C. 6 sheet
3068	When Lee Surrenders	2000	K.B.	April 28	First vacancy May 19th, £6 week								—
908	Annette Kellerman	500	—	—	30/-	30/-	30/-	30/-	30/-	20/-	20/-	6 sheet	
905	The Cowboy Millionaire	1965	Selig	May 25	First vacancy June 5th, £4 3 days.								—
906	The Bread of the People	2500	Contl.	May 4	—	—	—	130/-	—	120/-	—	110/-	Q.C. 6 sh., 8 sh.
2960	By Unseen Hands	2270	Cines	Mar. 31	60/-	50/-	40/-	40/-	30/-	30/-	20/-	20/-	6 sheet, 8 sheet
902	A Human Target	2000	Ambros.	Apr. 20	—	—	—	70/-	60/-	60/-	50/-	50/-	Q.C. 6 s., 8 s., 16 s.
903	His Evil Genius	2025	Hep.	Apr. 27	100/-	100/-	90/-	90/-	80/-	—	70/-	70/-	6 sh. (2 varieties)
904	Gold from the Gutter	2588	Nordisk	Apr. 7	—	—	—	—	60/-	60/-	50/-	50/-	6 sh. (2 varieties)
896	The Mystery of the Corner House	2844	Nordisk	Mar. 31	—	—	60/-	60/-	50/-	50/-	40/-	40/-	Q.C. 6s., 8s. 2 kinds
897	From the Depths of the Sea	1950	Cosmo.	Mar. 30	—	—	—	—	30/-	30/-	20/-	20/-	Q.C. 6 sheet
898	The Keeper of the Secret	2635	Cines	Mar. 26	—	60/-	50/-	—	40/-	40/-	30/-	30/-	Q.C. 6 sheet
899	Aurora Floyd	2000	Than.	April 10	—	60/-	50/-	50/-	—	—	30/-	—	Q.C. 8 sheet
900	Vengeance	2000	Imp	April 3	40/-	—	40/-	40/-	30/-	30/-	20/-	20/-	Q.C. 6 sh., 8 sh.
901	John Sterling, Alderman	1874	Imp	Mar. 20	—	25/-	20/-	20/-	20/-	20/-	20/-	20/-	6 sheet, Q.C.
891	Balaoo	2100	Eclair	April 6	—	—	—	50/-	—	40/-	30/-	30/-	Q.C. 6 sh., 8 sh.
892	The Vengeance of Durand	2027	Vita.	April 5	60/-	60/-	50/-	50/-	40/-	40/-	30/-	30/-	4 sheet, 8 sheet
893	Oil and Water	1546	A.B.	April 6	30/-	30/-	—	20/-	20/-	20/-	20/-	20/-	6 sheet, 12 sheet
894	Re-incarnation of Karma	1886	Vita.	Mar. 22	—	—	20/-	20/-	20/-	20/-	20/-	20/-	Q.C. 6 sheet
886	A Woman's Honour	2400	Dansk.	Mar. 13	40/-	—	20/-	20/-	20/-	20/-	20/-	20/-	6 sheet, 8 sheet
887	Escape of White-glove Gang	2500	Gau.	Mar. 23	—	—	40/-	40/-	30/-	30/-	20/-	20/-	6 sheet

888	The Card Sharpers	2056	Cines	Mar. 5	—	—	20/-	20/-	20/-	20/-	20/-	20/-	Q.C. 6 sheet
890	The Sacrifice	2772	Nor.	Mar. 16	—	—	40/-	40/-	30/-	30/-	20/-	20/-	6 sheet
882	Billy's Burglar	1722	Vita.	Mar. 8	—	20/-	20/-	20/-	20/-	20/-	20/-	20/-	Q.C.
883	A Strong Man's Love	2095	Claren.	Mar. 30	40/-	40/-	30/-	30/-	20/-	20/-	20/-	20/-	Q.C. 6 sheet
884	The Star of Bethlehem	2000	Than.	Mar. 15	—	35/-	30/-	30/-	20/-	20/-	20/-	20/-	Q.C. 6 sheet
885	Called Back	2000	Than.	Apr. 2	—	—	50/-	50/-	40/-	40/-	30/-	30/-	Q.C. 6 sheet
878	Blow for Blow	2400	Cines	Mar. 12	—	25/-	20/-	20/-	20/-	20/-	20/-	20/-	Q.C.
880	It's never too late to Mend	2000	Edison	Mar. 22	40/-	—	—	—	—	20/-	20/-	20/-	Q.C. 6 sheet
881	Detective Dickson	2090	Lux.	Mar. 5	25/-	25/-	20/-	20/-	20/-	20/-	20/-	20/-	8 sheet D.C.
873	Zigomar (The Eel's Skin)	3200	Eclair	Mar. 23	60/-	60/-	50/-	50/-	40/-	40/-	30/-	30/-	—
874	"Tigris"	3950	Tyler	Mar. 16	70/-	70/-	60/-	60/-	50/-	50/-	40/-	40/-	Q.C. 4 s., 8 s. 16 s.
875	James Patterson, Detective	2300	Duskes	Feb. 27	—	—	—	20/-	20/-	20/-	20/-	20/-	Q.C. 4 sh., 8 sh.
876	Romeo and Juliet	2000	Thanhouser	Mar. 8	25/-	—	20/-	20/-	20/-	20/-	20/-	20/-	Q.C. 6 sheet
877	A Hero of the Mountains	2930	Eiko	Mar. 16	—	—	—	—	20/-	20/-	20/-	20/-	Q.C. 6 sh., 8 sh.
2773	Merchant of Venice	2000	Thanhouser	Feb. 10	20/-	20/-	20/-	20/-	20/-	20/-	20/-	20/-	Q.C. 8 sheet
2734	His Brother's Crime	2248	Cines	Jan. 30	20/-	20/-	20/-	20/-	20/-	20/-	20/-	20/-	Q.C.
870	The Law of the West	2500	Bison	Feb. 2	—	20/-	15/-	15/-	10/-	10/-	10/-	10/-	6 sheet Q.C.
871	The Secret of the Mine	2000	Lux.	Feb. 1	20/-	—	15/-	—	10/-	10/-	10/-	10/-	Q.C. 8 sheet
872	A Life for a Life	2322	Cines	Feb. 15	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	8 sheet Q.C.
866	Salome	2350	Savoia	Feb. 8	—	—	15/-	15/-	10/-	10/-	10/-	10/-	Q.C.
867	The Secret of the Safe	2778	Cines	Feb. 22	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	6 sh. Q.C., 16 sh.
868	As you like it	3115	Vita.	Feb. 8	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	Q.C. 6 sheet
863	The Devil's Daughter	3008	Nordisk	Feb. 16	30/-	30/-	50/-	30/-	30/-	30/-	50/-	30/-	4 sh., 6 sh., 12 sh.
864	At the Foot of the Scaffold	1925	Hepworth	Feb. 9	20/-	—	15/-	15/-	15/-	15/-	15/-	15/-	Q.C. 6 sheet
865	Undine	2000	Thanhouser	Feb. 22	—	15/-	10/-	10/-	10/-	10/-	10/-	10/-	Q.C. 6 sheet
861	The Smouldering Spark	1500	Selig	Feb. 9	15/-	—	10/-	10/-	10/-	10/-	10/-	10/-	Q.C. 6 sheet
862	On the Steps of the Throne	3350	Pasq.	Feb. 23	—	—	—	—	20/-	20/-	20/-	20/-	4 sheet, 8 sheet
854	The Crooked Path	2137	Lubin	Feb. 2	—	—	—	10/-	10/-	10/-	10/-	10/-	Q.C. 6 sh., 12 sh.
855	The Stolen Symphony	2023	Lubin	Feb. 16	15/-	15/-	10/-	10/-	10/-	10/-	10/-	10/-	6 sh., 12 sh. Q.C.
856	The Kerry Gow	2770	Kalem	Feb. 9	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	Q.C. 6 sh., 12 sh.
858	The Stolen Treaty	3165	Nordisk	Feb. 2	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	6 sheet, 8 sheet
853	The Panther's Prey	1920	Gaumont	Jan. 5	15/-	15/-	10/-	10/-	10/-	10/-	10/-	10/-	Q.C. 8 sheet
852	A Race for an Inheritance	2400	Gaumont	Dec. 26	15/-	15/-	10/-	10/-	10/-	10/-	10/-	10/-	4 sheet, 8 sheet
848	At the Risk of her Life	2800	Cosmo	Jan. 26	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	Q.C. 4 sh., 8 sh.
844	The Woman in White	2000	Than.	Jan. 22	15/-	15/-	10/-	10/-	10/-	10/-	10/-	10/-	6 sh. Q.C , 12 sh.
840	Kings of the Forest	1800	Selig	Jan. 19	15/-	15/-	10/-	10/-	10/-	10/-	10/-	10/-	6 sheet Q.C.
842	Father	3485	Itala	Jan. 19	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	6 sh., 8 sh. Q.C..
841	The Black Mask	2950	Am. Re.	Jan. 11	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	8 sheet Q.C.
847	The Mills of the Gods	3079	Vita.	Jan. 9	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	16 sheet

FEATURE FILMS—*Continued.*

Wiring No.	Name of Film.	Length ft.	Maker.	Released.	April 28	May 1	May 5	May 8	May 12	May 15	May 19	May 22	Posters
839	Jess (Rider Haggard)	3000	Than.	Jan. 8	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	Q.C
843	Nicholas Nickleby	2000	Than.	Jan. 1	15/-	15/-	10/-	10/-	10/-	10/-	10/-	10/-	Q.C.
836	The Tempest (Shakespeare)	1885	Eclair	Dec. 22	15/-	15/-	10/-	10/-	10/-	10/-	10/-	10/-	4 sheet 8 sheet
838	The Three Comrades	2362	Nor.	Dec. 22	15/-	15/-	10/-	10/-	10/-	10/-	10/-	10/-	6 sheet (2 kinds)
812	Monte Cristo	3150	Selig	Jan. 5	15/-	15/-	10/-	10/-	10/-	10/-	10/-	10/-	12 sheet, 6 sh. Q.C.
831	The Massacre	2150	A. B.	Dec. 19	15/-	15/-	10/-	10/-	10/-	10/-	10/-	10/-	12 sheet, 6 sh. Q.C.
835	Nick Winter & the Stolen Favourite	3390	Pathé	Dec. 14	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	16 sheet Q.C.
846	The Badminton Hunt	1250	Barker	Dec. 8	10/-	10/-	10/-	10/-	10/-	10/-	10/-	10/-	Q.C.
845	When Bacchus Reigns	2380	Nor.	Dec. 1	10/-	10/-	10/-	10/-	10/-	10/-	10/-	10/-	6 sheet
830	A Sister's Ordeal	2990	Cines	Nov. 30	—	—	10/-	10/-	10/-	10/-	10/-	10/-	—
833	All in Vain	2000	Nor.	Nov. 25	10/-	10/-	10/-	10/-	10/-	10/-	10/-	10/-	6 sheet, 8 sheet
829	Plot and Counterplot	2827	Cines	Nov. 23	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	—
822	'Twixt Life and Death	2000	Ambr.	Nov. 10	15/-	15/-	10/-	10/-	10/-	10/-	10/-	10/-	8 sheet
810	Under Two Flags	2000	Than.	Nov. 9	10/-	10/-	10/-	10/-	10/-	10/-	10/-	10/-	—
803	The Bohemian Girl	3000	Rep.	Nov. 9	15/-	15/-	10/-	10/-	10/-	10/-	10/-	10/-	6 sheet
820	Siegfried	2660	Ambr.	Nov. 4	15/-	15/-	10/-	10/-	10/-	10/-	10/-	10/-	8 sheet, 4 sheet
816	Fire at Sea	2216	Nor.	Oct. 27	15/-	15/-	10/-	10/-	10/-	10/-	10/-	10/-	—
783	Oliver Twist	3700	Hep.	Oct. 24	30/-	30/-	20/-	20/-	15/-	15/-	10/-	10/-	6 sheet
787	The Pilgrim's Progress	3500	Ambr.	Oct. 13	35/-	35/-	30/-	30/-	—	20/-	15/-	15/-	8 sheet
589	Tale of Two Cities	3034	Vita.	—	25/-	25/-	20/-	20/-	15/-	15/-	10/-	10/-	—
804	Leap to Death	2800	Cosmo.	Oct. 27	20/-	20/-	15/-	15/-	10/-	10/-	10/-	10/-	6 sheet 8 Q.C.
815	Charge of the Light Brigade	1025	Edison	Oct. 25	15/-	15/-	10/-	10/-	10/-	10/-	10/-	10/-	—
807	The Greed for Gold	3145	Pathé	Oct. 26	25/-	25/-	20/-	20/-	15/-	15/-	10/-	10/-	—
—	Lolotte (Cafe Chantant Singer)	2000	—	—	40/-	40/-	30/-	30/-	20/-	20/-	15/-	15/-	6 sheet Q.C.
—	Black Panther	3000	—	—	40/-	40/-	30/-	30/-	20/-	20/-	15/-	15/-	Q.C.
—	Dante's Inferno (Helios)	1100	—	—	30/-	30/-	20/-	20/-	15/-	15/-	10/-	10/-	D.C., 16 sh.
—	Daughter's Sacrifice	1500	—	—	30/-	30/-	20/-	20/-	15/-	15/-	10/-	10/-	6 sheet
—	Black Blood	3000	—	—	30/-	30/-	20/-	20/-	15/-	15/-	10/-	10/-	6 sheet, 12 sheet
—	The Ring That Binds	3000	—	—	30/-	30/-	20/-	20/-	15/-	15/-	10/-	10/-	Q.C., 6 sheet
—	Drummed Out	2500	—	—	30/-	30/-	20/-	20/-	15/-	15/-	10/-	10/-	Q.C., 12 sheet
—	Thro' Trials to Victory	2500	—	—	30/-	30/-	20/-	20/-	15/-	15/-	10/-	10/-	6 sheet
—	The Rights of Youth	2500	—	—	30/-	30/-	20/-	20/-	15/-	15/-	10/-	10/-	6 sheet

A GRIPPING SCENE FROM OUR GREAT EXCLUSIVE

A Harvest of Tares.

Length 2,850 feet.
Released May 19th.

Three Reels of Thrills.

PURILLO AND HIS ACCOMPLICE ATTEMPT TO DESTROY THE INCRIMINATING PAPERS.

Two Splendid Exclusives.

The illustration at side gives a very faint impression of the attractiven the full colour six-sheet poster which we are issuing for "A DUEL IN THE DARK."

This film has created a good deal of interest among our customers, and towns are booking rapidly. The story is on somewhat novel lines, and is well worth seeing —and booking.

A synopsis with a startling cover in black and yellow is provided, and a liberal supply of these distributed among your patrons should ensure you a full house when you bill it. The quad-crown poster is illustrated on the front page of this week's number; the story itself was described in last week's issue.

Another attractive exclusive film released this week is

"A GIPSY GIRL'S ROMANCE."

This film and the one described as above are both from the studios of the Savoia Company, who have been turning out such splendid work recently.

On somewhat original lines, "A Gipsy Girl's Romance" should go down with all classes of audiences. There is a touch of genuine comedy in the awkwardness of the lowly born girl who is adopted by the baronet and his wife,

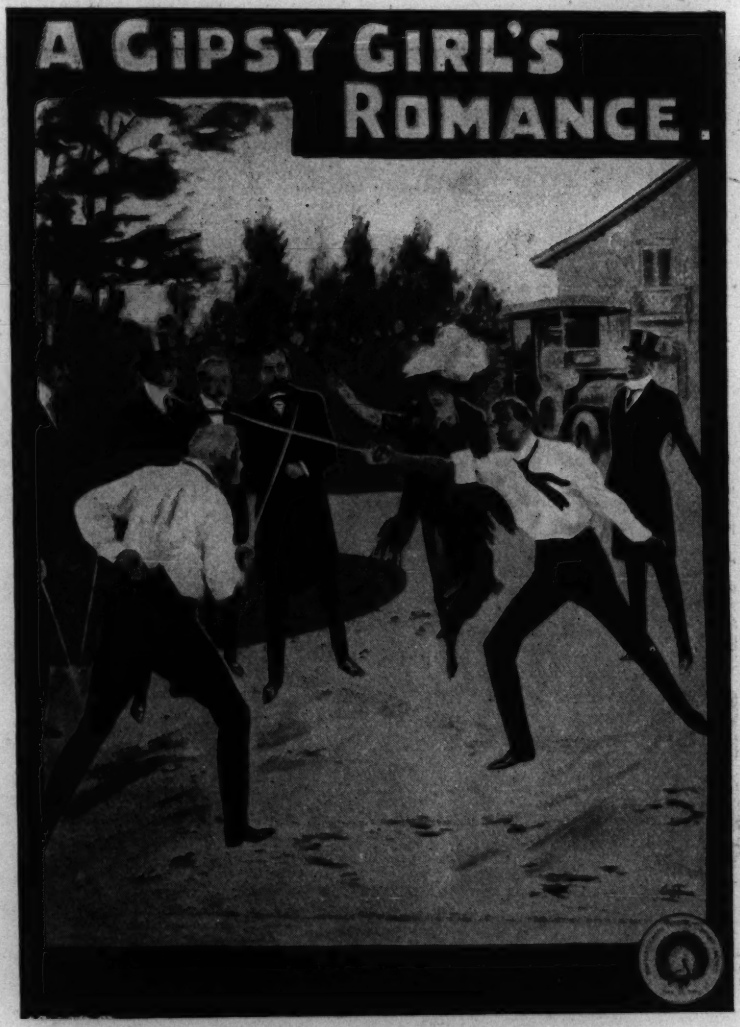
and who finds it difficult to conform to the ways of Society. The acting of the heroine is characterised throughout by its admirable naturalness, and the whole cast do excellent work.

The terms for these two splendid pictures are as follows:—

"A DUEL IN THE DARK."

May 5	... ...	£10 week.
,, 12	... ...	9 ,,
,, 19	... ...	8 ,,
,, 26	... ...	7 ,,

Length 1950 feet. Posters Q.C. 6d. 6 sheet 1s. 6d. Booklets 25s. per 1000



"A GIPSY GIRL'S ROMANCE."

April 28	... ...	£10 week.
May 5	... ...	9 ,,
,, 12	... ...	8 ,,
,, 19	... ...	7 ,,
,, 26	... ...	6 ,,

Length 2250 feet. Posters Q.C. 6d. 6 sheet 1s. 6d. Booklets 25s. per 1000.

Three day bookings are accepted at half-price.

The Greatest Dance Picture ever Filmed.

Two Stars in one film! Have you yet taken this exceptional opportunity of ensuring a packed house, no matter what the weather conditions are outside. This great picture has now reached a most moderate figure and is within the reach of the smallest showman.

We publish special music for this subject, a copy of which we post to you immediately on receipt of your booking, in order to give your musical director

ample opportunity of rehearsing same. As regards printing—we have two exceptionally fine posters, a quad crown and a six-sheet—and in addition to this money pulling advertisement we can offer you a most attractive booklet at 25/- per thousand, printed with the name and address of your Theatre and other particulars without extra charge.

We have had repeat bookings from practically every Town in which the film has been shown, a sure indication of its ability to draw a crowd.

LATEST PURCHASES.

"FANTOMAS."

Gaumont. *3,650 feet.* *Released May 25th, 1913.*

The scientific criminal practically monopolises the public's interest at the present moment and this latest hero (?) bids fair to outvie all previous productions of this kind. Carried out in the thoroughly efficient style which we have learnt to associate with Messrs. Gaumont, we are carried breathlessly from scene to scene. There are many original features in the story, and its success is assured.

First vacancy June 2nd. £14 per week.

"THE THREE ARTISTES."

Nordisk. *2,736 feet.* *Released May 12th, 1913.*

A story of circus life is always welcomed, and handled in the Nordisk way, with plenty of thrilling incidents, and a strong love interest, a successful picture is assured.

First vacancy May 19th. £11 per week.

"THE SHARPSHOOTER."

Broncho. *2,000 feet.* *Released May 25th, 1913.*

"Terrific" is the only word that can be justly applied to the succession of thrilling incidents which follow one another in this picture. As a film selector, the writer sees a good many thousand feet of feature film every week; and his appetite is consequently a trifle jaded at times. That this film made him "sit up" is pretty conclusive proof that it will give your audience the "jumps."

First vacancy May 26th. £10 per week.

"SHERIDAN'S RIDE."

Invicta. *Released May 18th, 1913.*

An exceptional picture by the Invicta Co. Stirring scenes and incidents, and a thoroughly fascinating story.

First vacancy May 19th. £6 three days.

"THE GREAT UNKNOWN."

Eclair. *1,885 feet.* *Released May 29th, 1913.*

In the humble opinion of the writer, this American Eclair is a masterpiece. Seeing it for the first time, one is a little puzzled, but a second view quite convinces the onlooker that the production is one that should on no account be missed. The story is of a man who comes face to face with ruin at a moment when everything is brightest; and sickening of the civilisation which has no use for the failure, begs the girl he loves to come with him to the Great North-West, to start life anew. Moved by his passionate appeal, she goes with him.

Years elapse, and tiring of the hardships she has to encounter, the town-bred luxury-loving girl blames him for spoiling her happiness. Dan McGraw, a false friend, is near at hand to conjure up visions of a pleasant future if she will share it with him. The husband overhears them, and disgusted at the girl's mercenary heart, goes out to make one more attempt to get the gold that would solve the trouble. An Indian girl whom he befriends tells him where gold may be found, and after all manner of hardships he finds it. Returning, he loses his way in the snow, and at the point of exhaustion is found by McGraw, who kicks the prostrate body and leaves him to die. Happily other and more merciful aid is at hand, in the Indian girl who showed him to the way to wealth. Nursed back to health by the simple child of nature, he once more enters his old hut and finds his wife and his treacherous friend, Dan McGraw. With rage and bitterness in his heart, he flings the gold he has won with such hardship on the table, and strides out into the Great Unknown, seeking consolation with the Indian girl, who loves the great rugged man for himself alone.

The climax is tensely tragic, and will leave the onlooker with the feeling that the writer experienced—that here is a real gripping tragedy, as far apart from the ordinary sensational film as the Poles.

First vacancy May 29th. £5 three days.

"PAYING THE PENALTY."

Hepworth. *2,000 feet.* *Released June 1st.*

An attractive British production which enhances the reputation already gained by Hepworth features.

First vacancy, June 2nd. £10 per week.

"THE MOSAIC LAW."

K. B. *2,000 feet.* *Released May 22nd.*

Although the K. B. people have made a name in this country by reason of the immense vitality of their productions, they do not rely upon hard riding, and exciting incidents to make a story. There is always a definite plot, and in the present instance we have one which would be hard to better.

ST. CLEMENTS PRESS, 38, Gracechurch Street, E.C., and Kingsway, W.C.